

*LIBERATED SPACE:
THE **CONSTRUCTIVIST**
TRANSLATION OF THE
RENAISSANCE
VILLA / GARDEN*

STATEMENT

This research is situated in the study of a prominent but at times understudied movement at the beginning of the 20th century: Constructivism. Manifesting as an operational system, its architecture embodied movement, tension, and progress. Bold materials combined with the political ideology of revolution evolved into a philosophy of production-based art and architecture. Despite profound influence, this movement only scratched the surface with very few architectural explorations actually built.

By applying the visual language and method of production proposed by Constructivist thinkers and artists to the contextual foundation of the Italian villa, this project aims to explore the capacity of these movements to produce architectural languages and constructs that have not yet been realized.

CONSTRUCTIVISM (1915 - 1934)

Constructivism is driven by the concept of construction as an operational norm: not a style but a method. It emerged from the struggle to establish new forms of art that reflected changes taking place in society postwar.

The space of painting acts as a form generator for architectural representation: a manifestation of material, the process of production, the act of organizing elements, and the final perception of new assembly.

“[architecture] begins on the flat plane, passes through three dimensionally constructed models, and continues to the construction of all objects of our everyday life.”

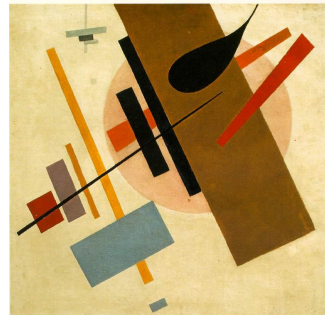
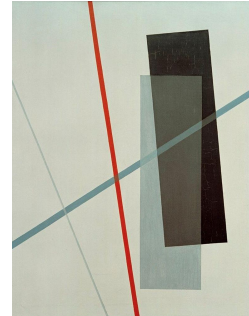
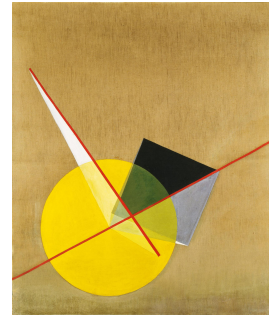
El Lissitzky

PAINTERS & PAINTINGS

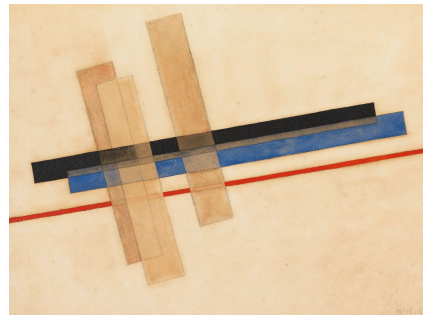
El Lissitzky



László Moholy-Nagy



Kazimir Malevich



THE ITALIAN VILLA

“Villas were designed as architectural unities. They therefore lend themselves to analytical research. House, garden, and landscape form a coherent complex that is rationalized by the application of analogous rules of design to all of its parts. Renaissance architecture is based on the idea of the existence of a universal regulating system [that] can be derived from geometrical shapes and dimensional proportions.”

Paul van der Ree,
Italian villas and gardens : a corso di disegno

THE ITALIAN RENAISSANCE VILLA

Villa Medici Fiesole

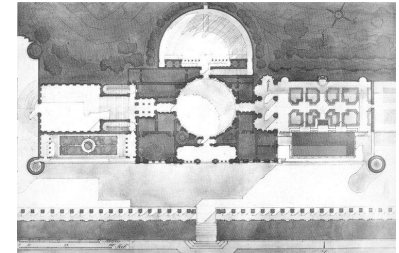
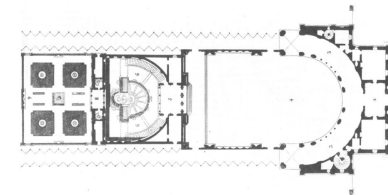
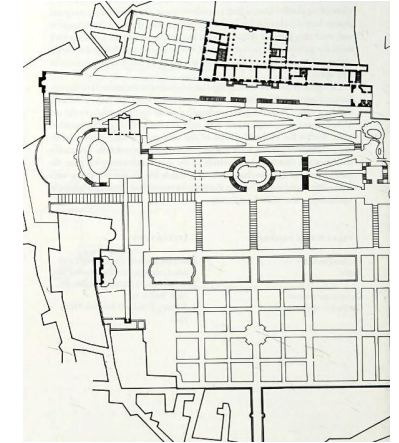
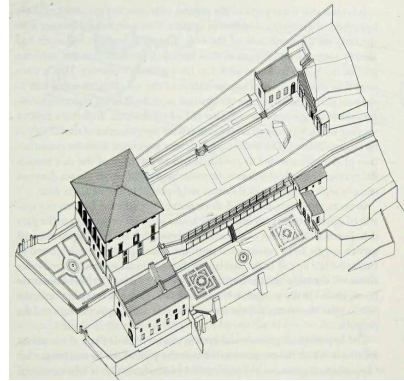
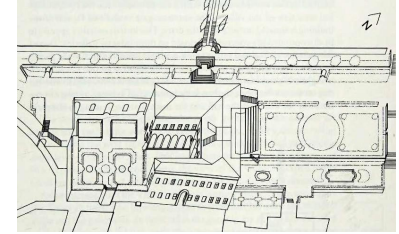
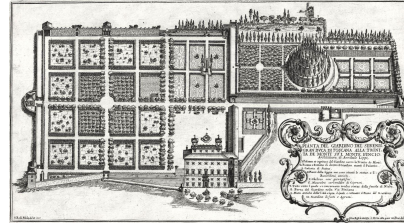
Villa D'Este

Villa Medici in Rome

Villa Madama

Villa Giulia

Villa Cicogna



METHOD

THE RENAISSANCE VILLA

SYMMETRY
PARALLELISM
ALIGNMENT
FORMAL ORDER
HUMANISM
PERSPECTIVE
PROPORTION
IDEAL

+

CONSTRUCTIVIST PRINCIPLES

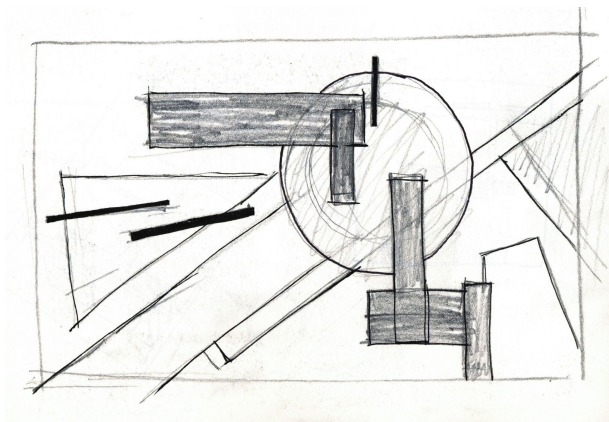
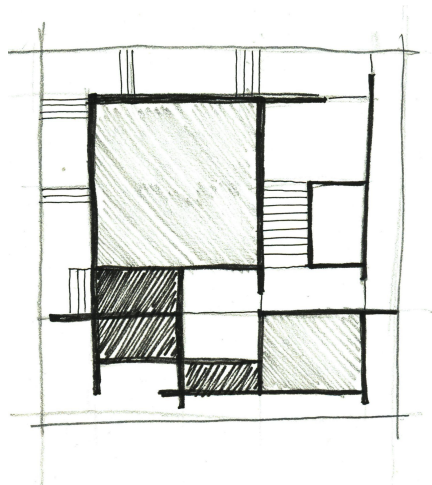
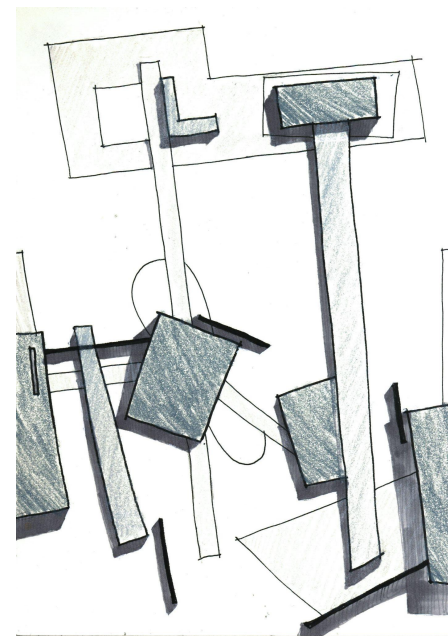
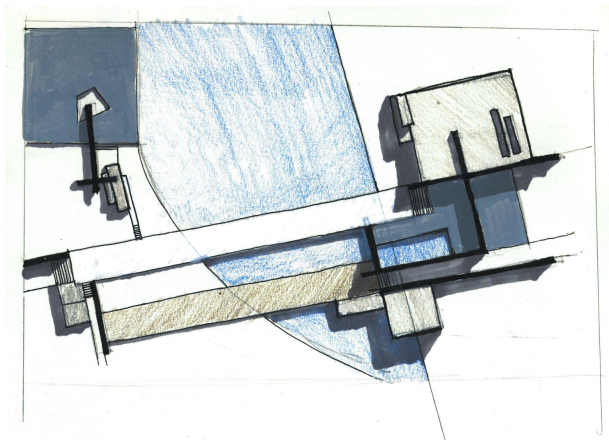
DISTORTION
SHEARING
DISPLACEMENT
ROTATION
SLIPPAGE
REFLECTION
DISLOCATION
FRAGMENTATION

= THE CONSTRUCTIVIST VILLA / GARDEN

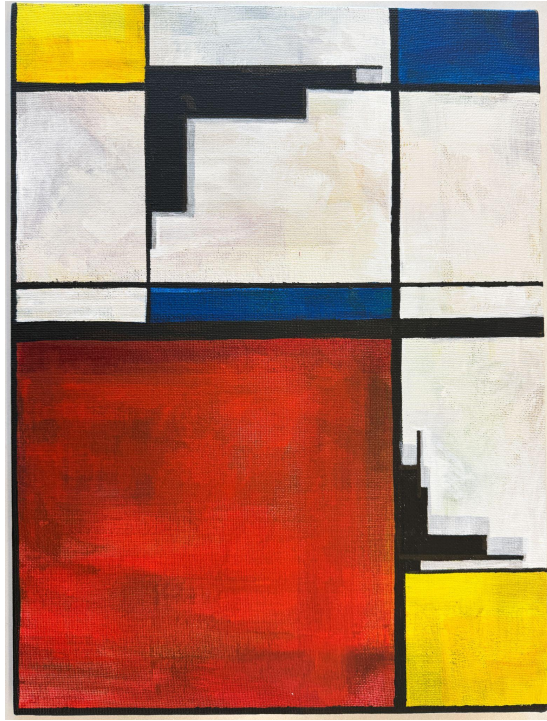
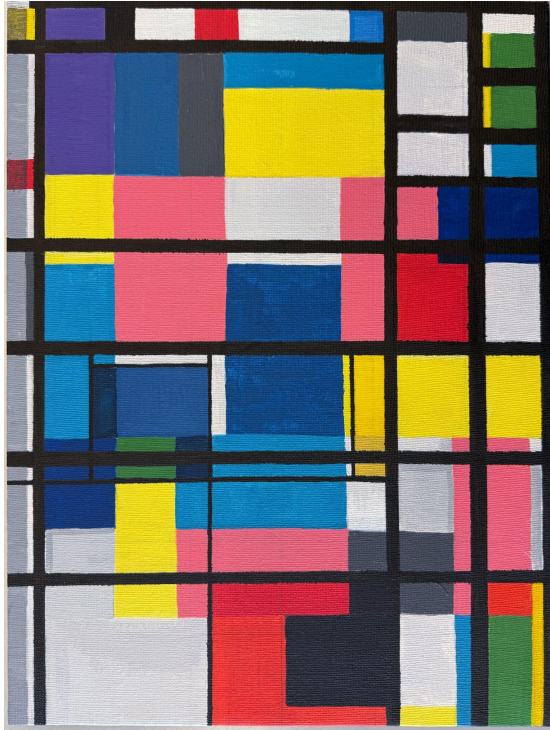
A “DISTORTED” ARCHITECTURE

Through the process of drawing and painting, this project explores how constructivist DNA can be embedded in its antithesis of the villa: radical principles of movement and distortion warp and mutate the absolute harmonious proportional systems of classical resolution.

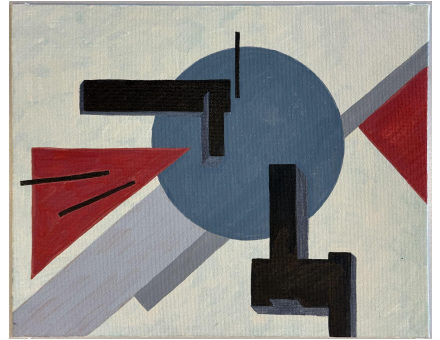
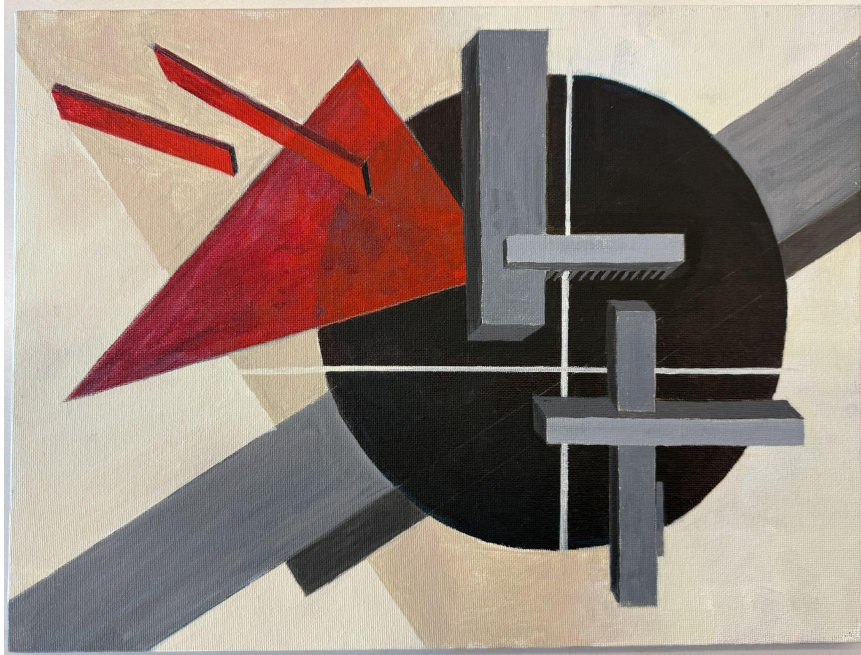
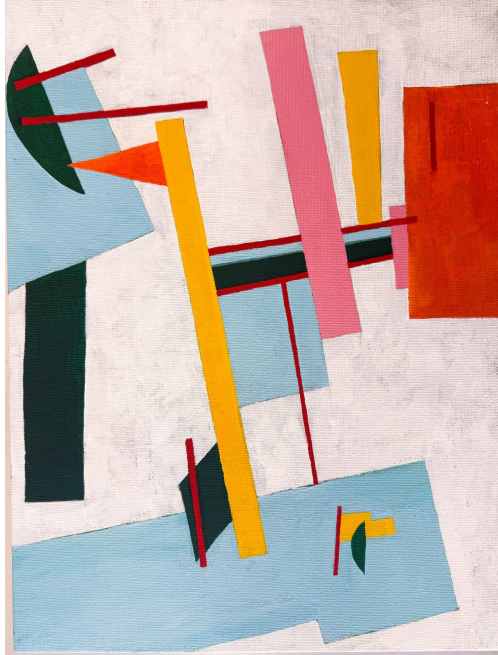
How can the perfect architecture also be the distorted architecture?



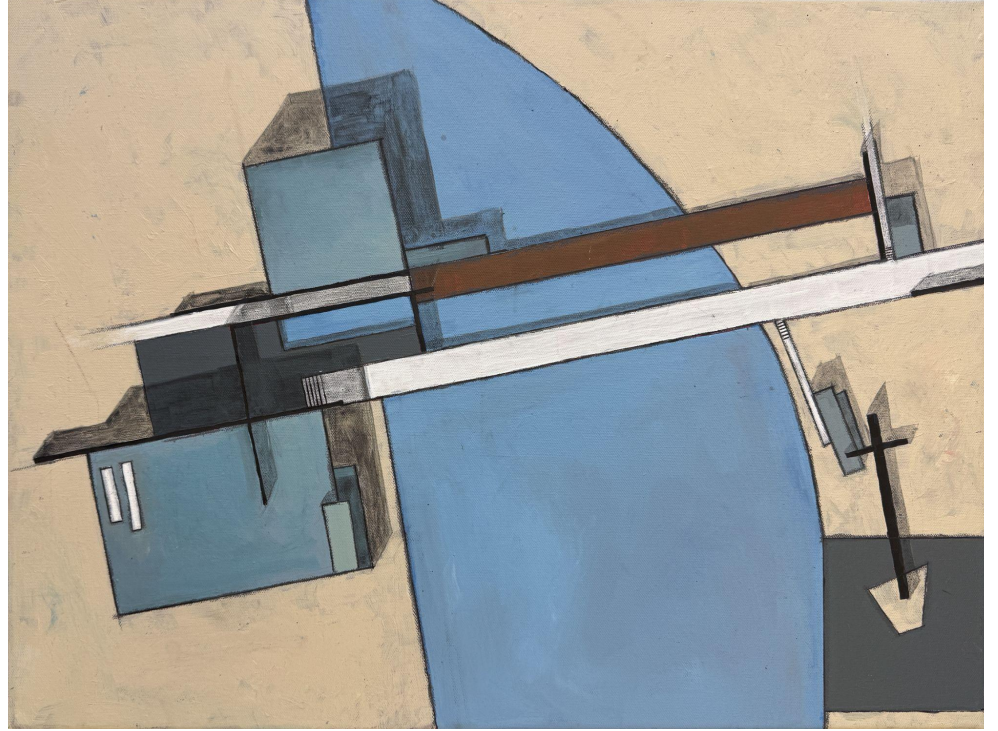
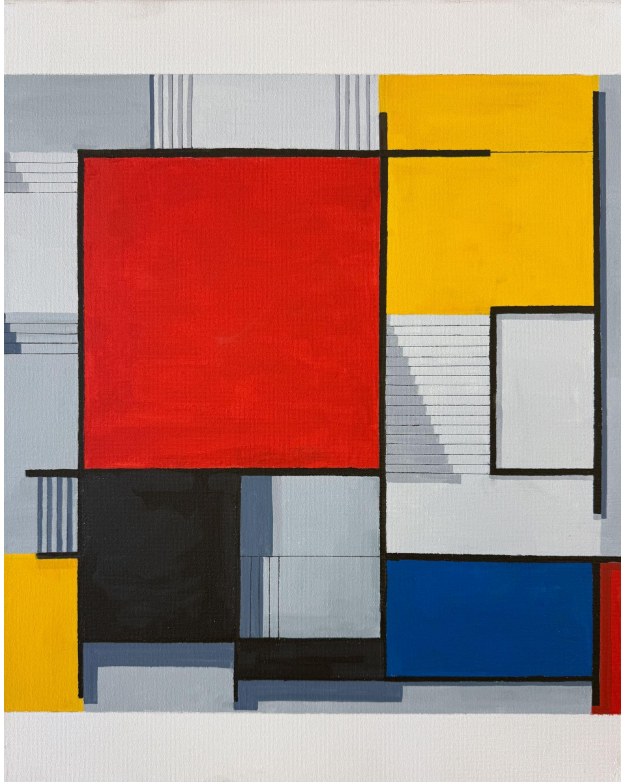
EARLY EXPLORATIONS OF
PAINTINGS AS ARCHITECTURES



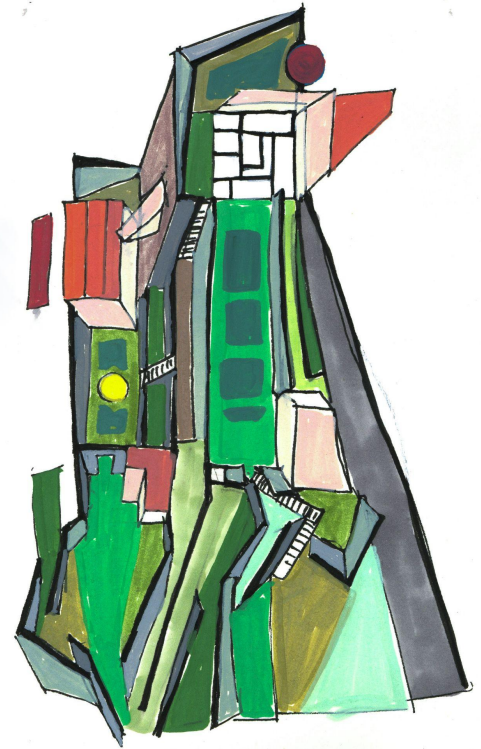
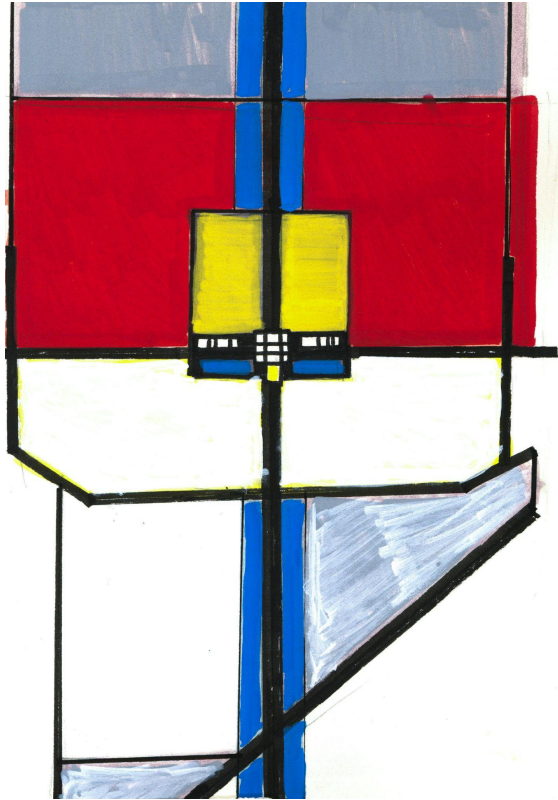
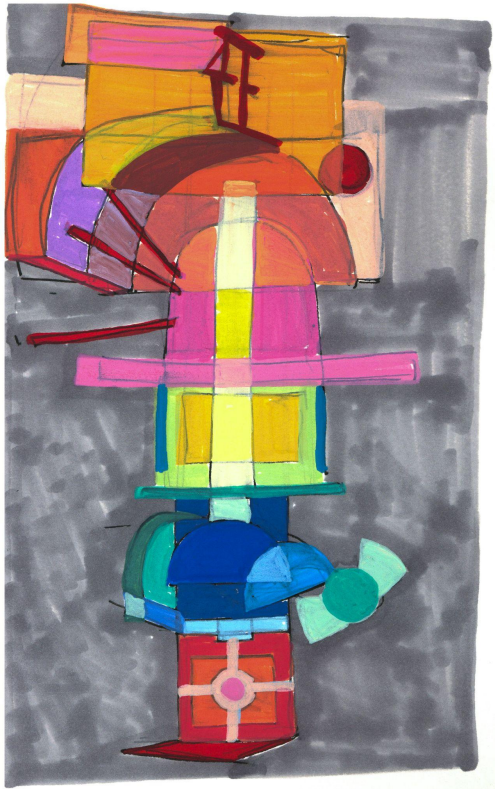
*EARLY INVESTIGATIONS OF DE
STIJL PAINTINGS*



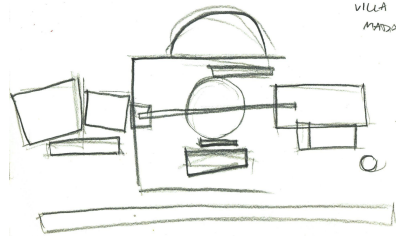
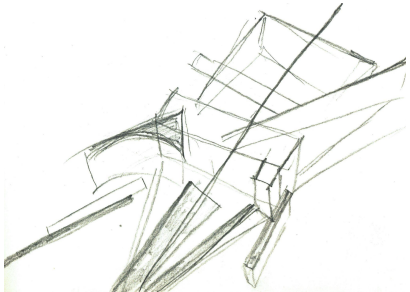
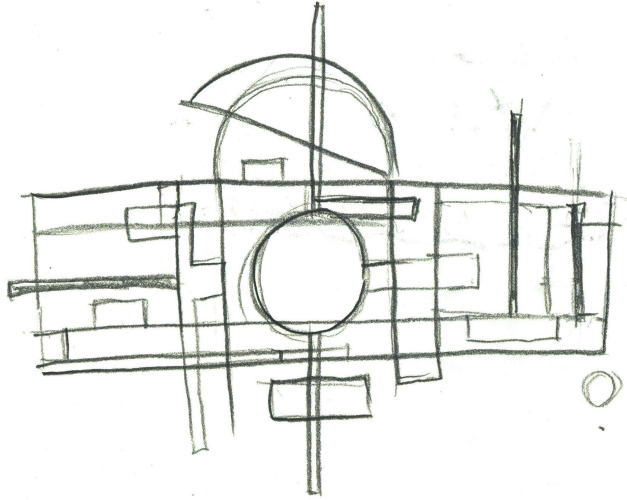
*EARLY INVESTIGATIONS OF
CONSTRUCTIVIST PAINTINGS*



*PAINTINGS AS
ARCHITECTURAL GARDENS*

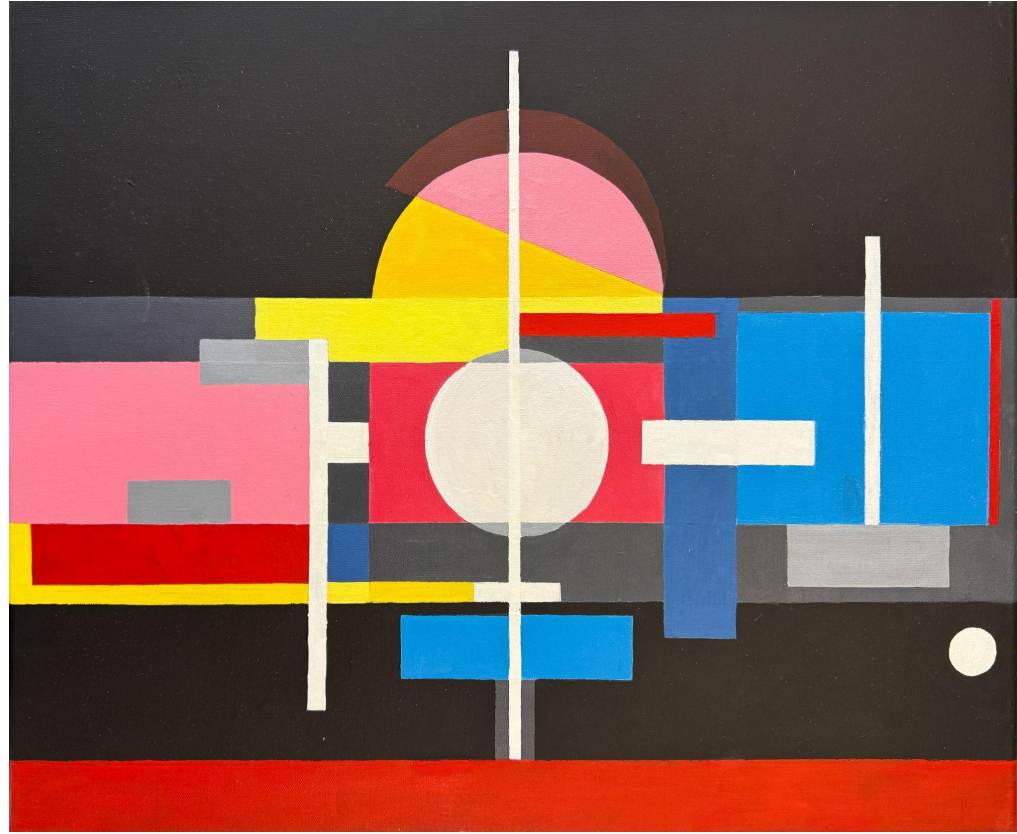


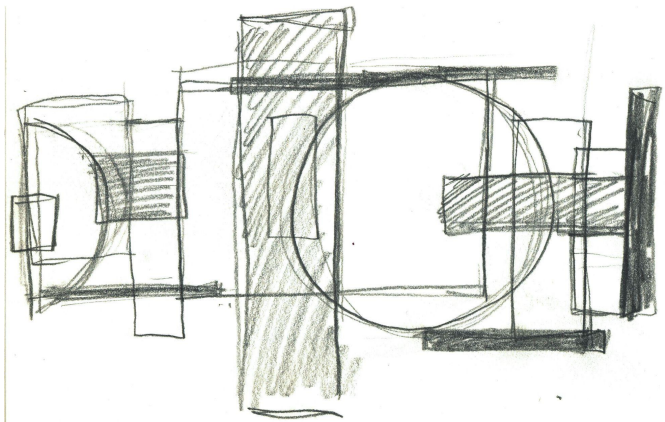
INITIAL INTERPRETATIONS OF
CONSTRUCTIVIST VILLAS



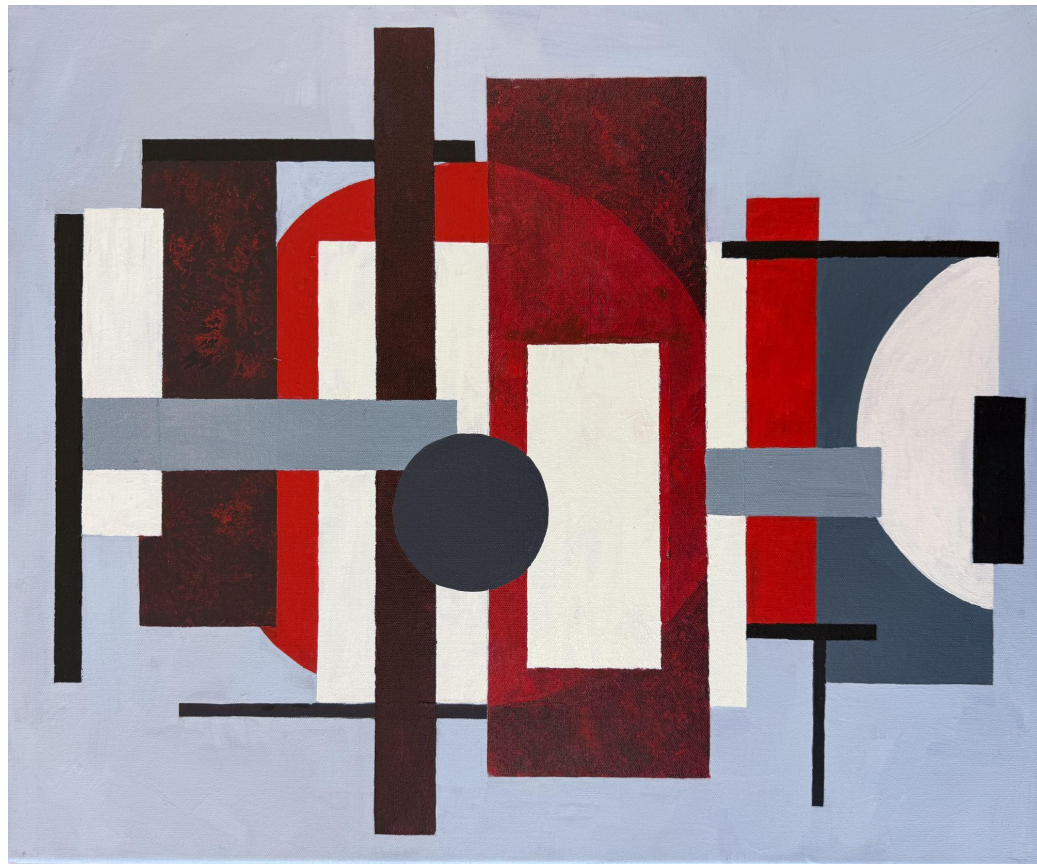
VILLA
MAIREA

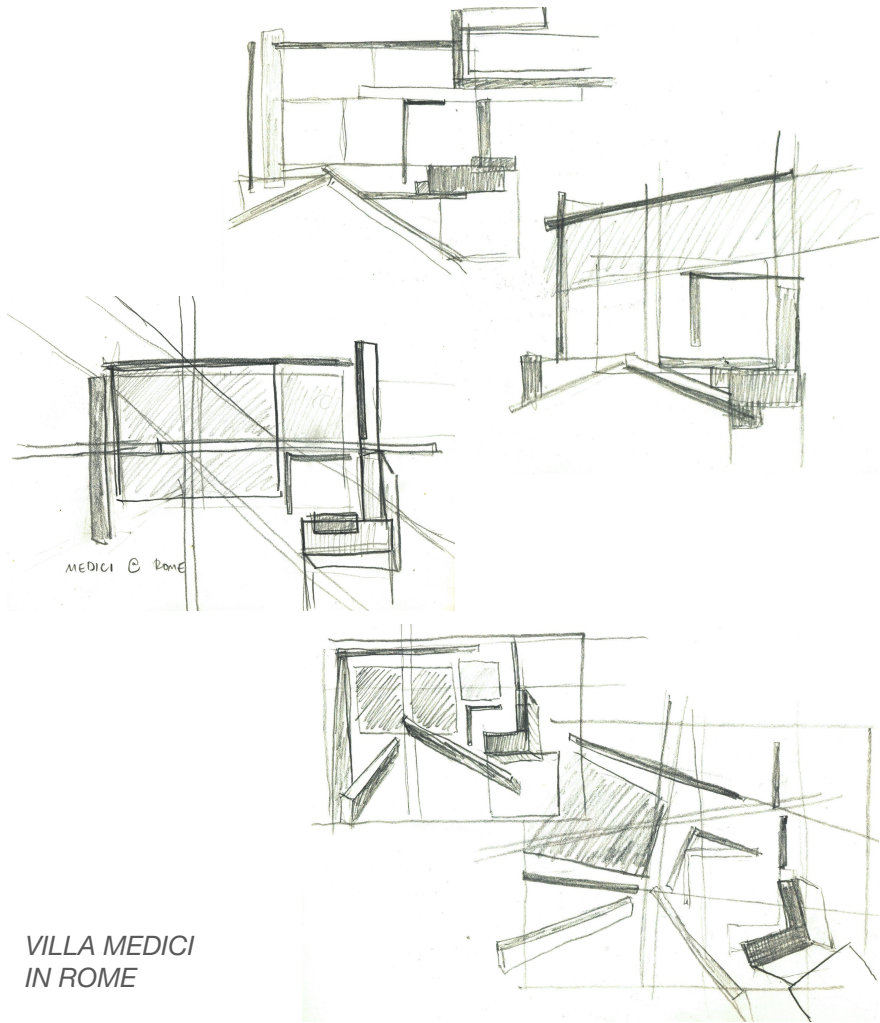
VILLA MADAMA

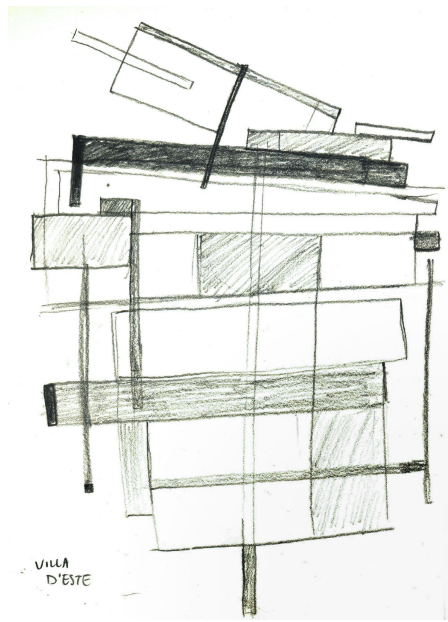
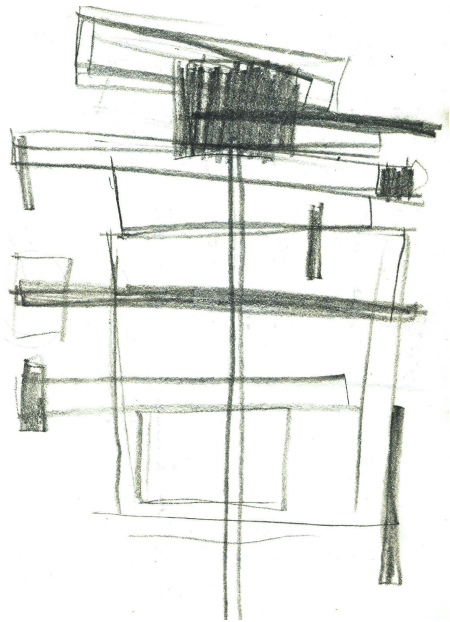




VILLA GIULIA



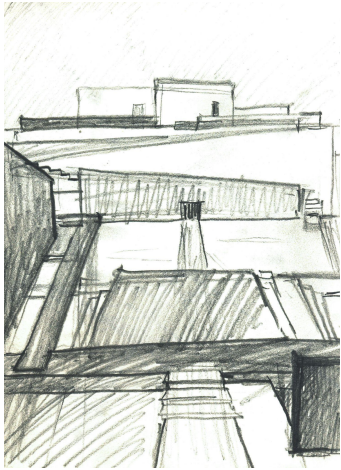




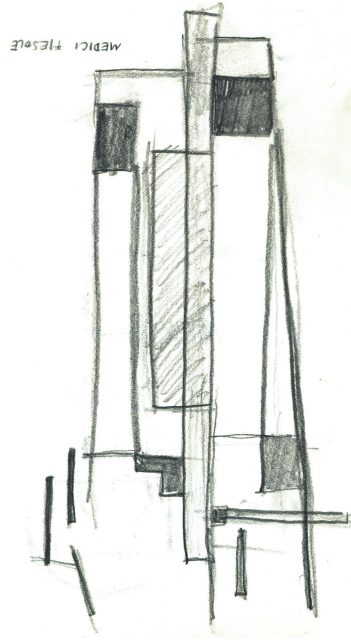
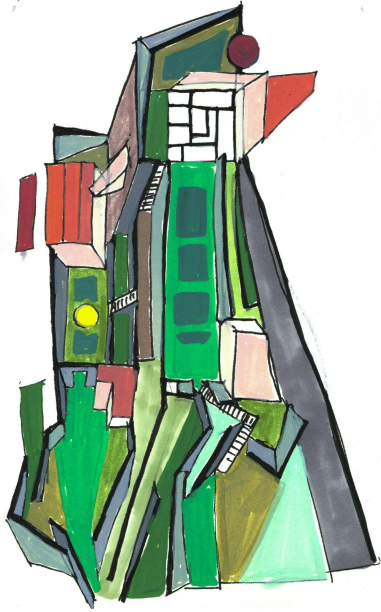
VILLA
D'ESTE

VILLA D'ESTE



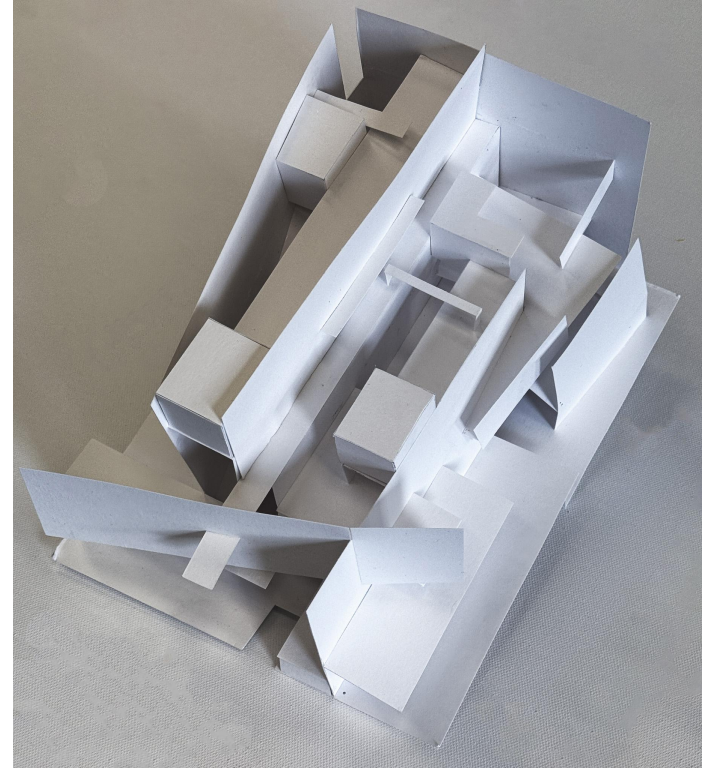


VILLA D'ESTE: PLAN TO PERSPECTIVE

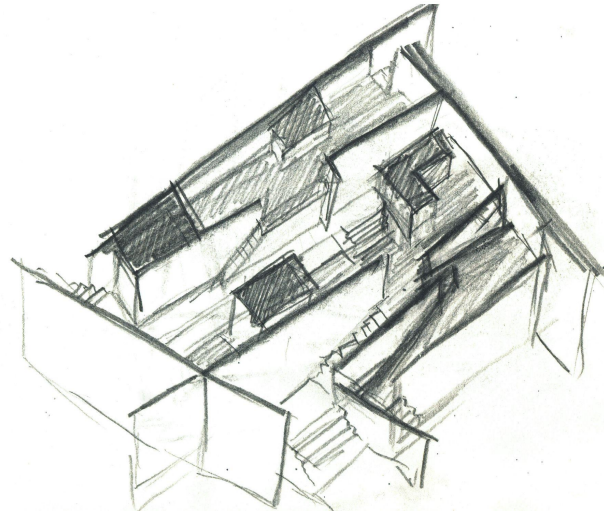
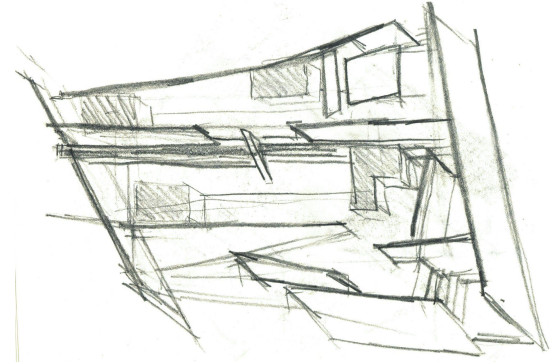
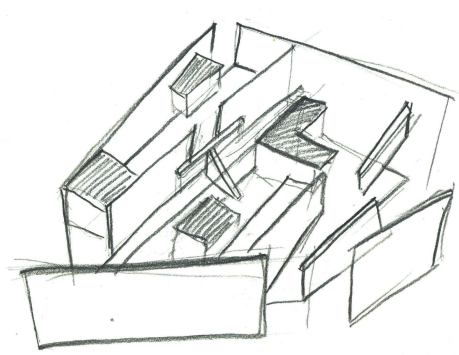


VILLA MEDICI IN FIESOLE

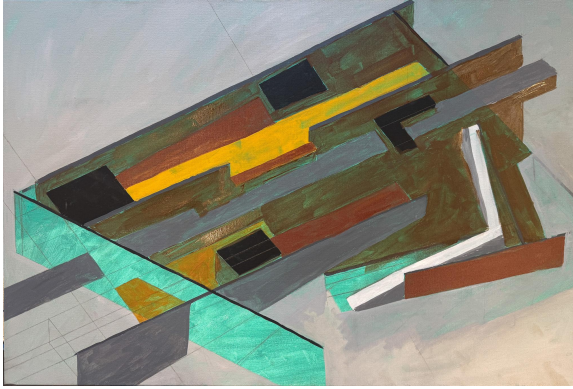




VILLA MEDICI IN FIESOLE: PLAN TO MODEL

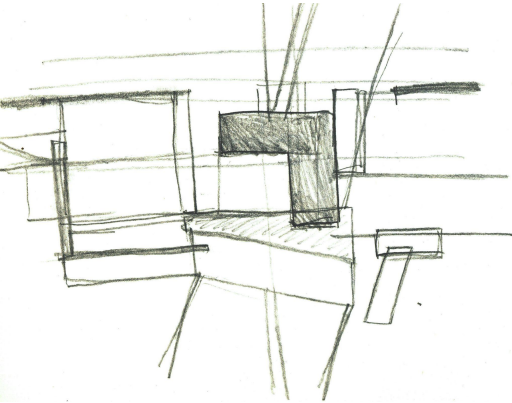
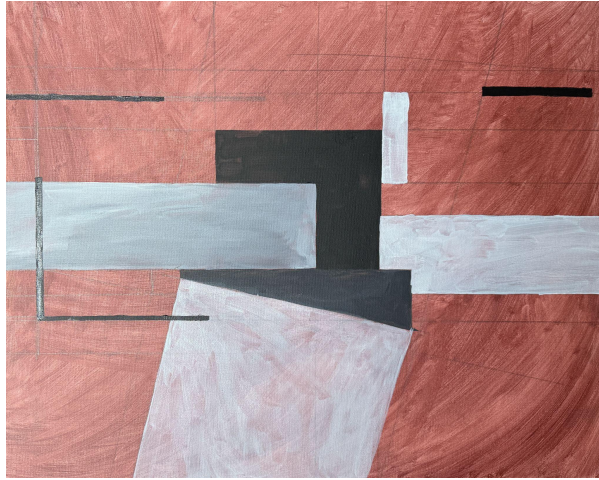
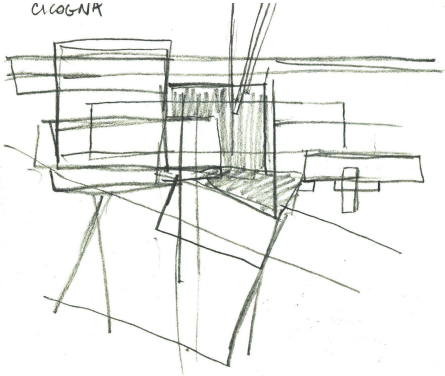


VILLA MEDICI IN FIESOLE:
MODEL TO AXONOMETRIC

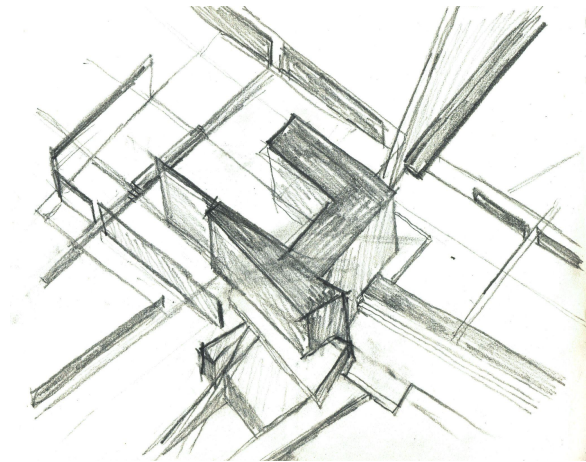
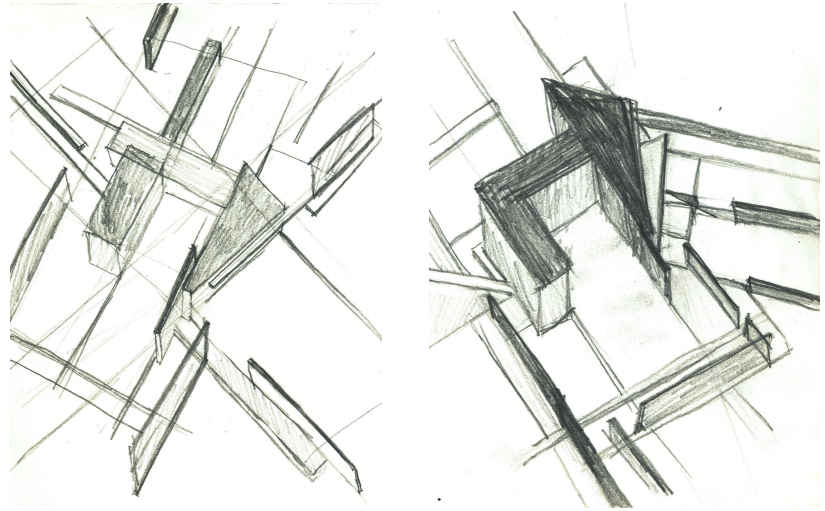


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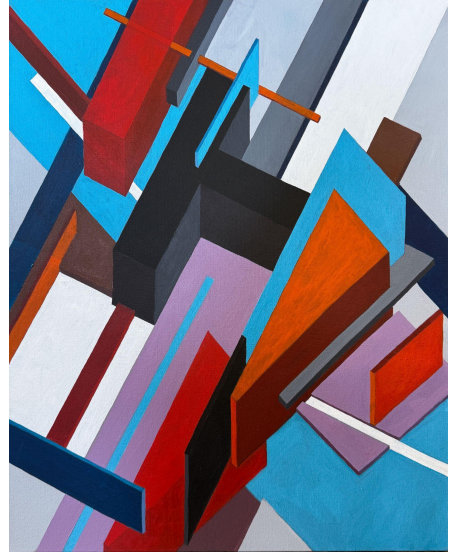
CICOGNA



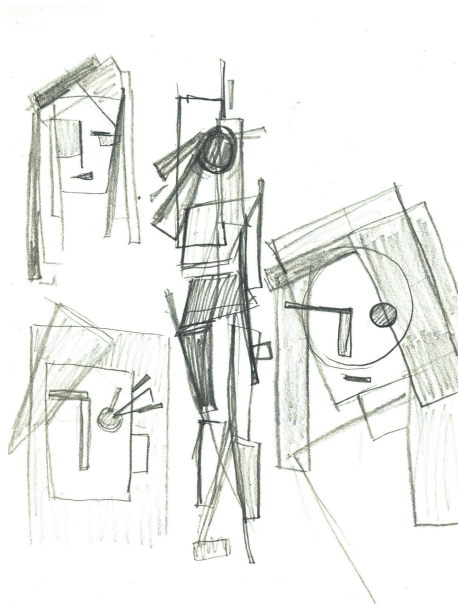
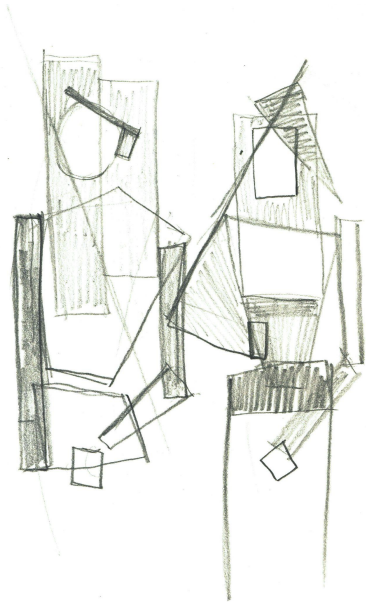
VILLA CICOGNA



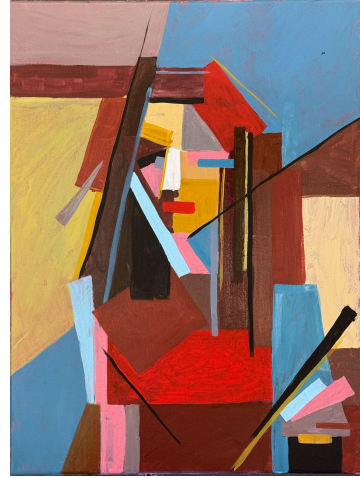
VILLA CICOGNA: PLAN TO AXONOMETRIC



VILLA CICOGNA



THE PAINTER



*SELF PORTRAIT:
CONSTRUCTIVIST PROCESS*

